

arts & architecture

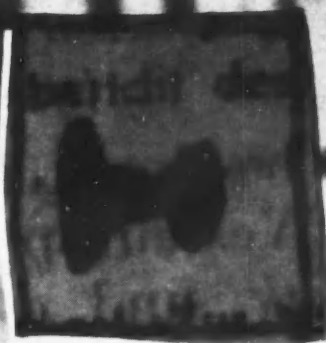
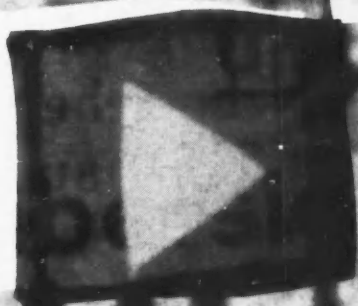
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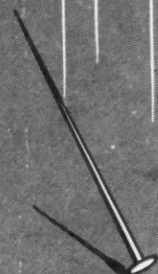


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CONTENTS FOR FEBRUARY 1952

ARTICLES

Accounting Poet Kings by Douglas MacAgy	16
The Language Is Image by David Smith	20

ARCHITECTURE

Apartment House by Carl Louis Maston, Architect	22
House by Kipp Stewart, Designer	24
House by Curtis and Davis, Architects	26
Office Building by William S. Beckett, Architect	28
Apartments by Chafant Head, Architect	30
House by Weston & Rudolph	31

SPECIAL FEATURES

Currently Available Product Literature and Information	8
Notes in Passing	15
Utility, Form, Decoration—LaGardo Tackett	17



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ARTS AND ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, please give both new and old address.



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PANEL DISCUSSION

FHA Accepts 3/8" Plywood Over Rafters 24" O. C.

On the basis of recent tests and experience data, Federal Housing Administration now accepts plywood 3/8"-thick as roof decking over rafters spaced 24" on centers, according to a letter from Curt Mack, assistant commissioner of the FHA underwriting office, to Douglas Fir Plywood Association.

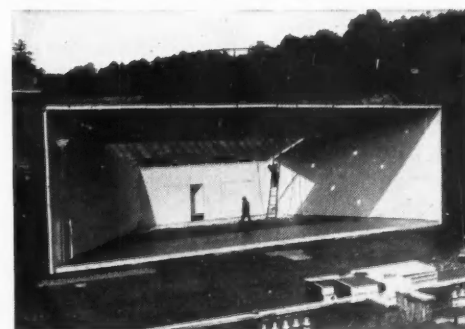
A revision of FHA Minimum Property Requirements is planned; meanwhile, FHA at Washington (Underwriting Office) will advise any insuring office upon inquiry that 3/8" plywood over rafters 24" on centers will be accepted. Plywood roof deck thicknesses now accepted by FHA are shown below in tabular form.

Roofing Material	Max. Rafter Spacing	Min. Plywood Thickness
Wood, Asphalt Shingles	16"	5/16"*
	24"	3/8"*
	24"	1/2"
Slate, Tile, Asbestos-Cement	16"	1/2"
	20"	1/2"
	24"	5/8"
Flat Roofs	16"	3/8"
	20"	1/2"
	24"	5/8"

*Under wood shingles: If plywood is less than 1/2" thick, apply 1" x 2" nailing strips.

A folder giving information regarding use and acceptance of fir plywood in homes built under FHA financing may be had free of charge from Douglas Fir Plywood Association, Tacoma 2, Wash.

Exterior Plywood Builds Demountable Band Shell

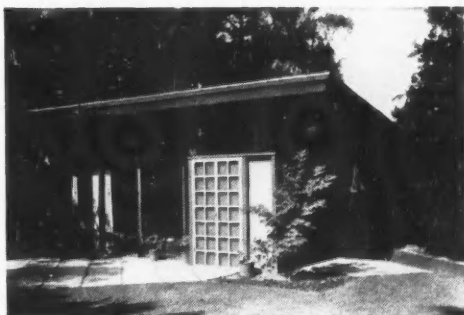


The problem was to design a symphonic band shell for the University of Virginia that would be, as nearly as possible, acoustically perfect, light and easily erected, yet amply strong and rigid. To meet these requirements, Architect Floyd E. Johnson, Charlottesville, Va., chose Exterior fir plywood framed with lumber, fir and light steel bow string trusses.

Floor of the structure is 3/4" Exterior plywood, supported by 2x10 joists over large oak timbers. Wall sections are of 1/4" plywood framed on all four sides by 2x4s. Roof panels are 1/4" plywood secured to 2x6 framing members. Wall and ceiling

panels are bolted together. Self-opening plywood blow panels, 4'x4' relieve air pressure. Acoustical qualities of the shell have been favorably commented upon by performers and audience alike.

Garden-Room Addition Uses Single Wall Construction

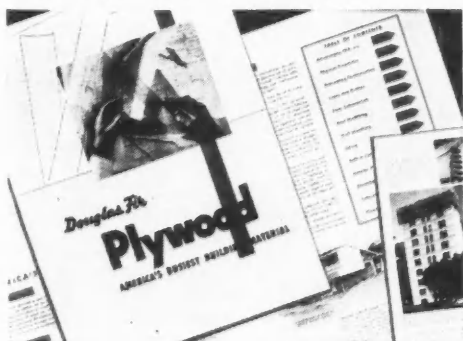


Faced with the problem of creating extra living space to accommodate the needs of his growing family, Architect Whitney R. Smith combined Douglas fir plywood, plate glass and considerable skill to add this large multi-purpose garden-living room to his Los Angeles country home.

Situated in an April-like garden planted 40 years ago, the striking plywood addition creates an intimate link between indoors and out. Physically, this is accomplished by having the floor of the room at the same level as the garden which surrounds the room on four sides. Visually, the slender supports combine with high ceiling windows to permit a smooth, unbroken flow of plywood ceiling paneling outward into the broad plywood soffits.

Architect Smith used a single thickness of $\frac{1}{2}$ " Exterior plywood secured to the inside of 4"x4" posts, 4' o.c. Interior ceiling paneling is $\frac{3}{8}$ " Interior plywood; soffits are $\frac{3}{8}$ " Exterior. Both interior and exterior walls are painted a pleasing grey-green; ceiling and soffit are light-stained.

1952 Plywood Construction Catalog Now Available



The 1952 Basic Plywood Construction Catalog, a reprint of the 20-page insert for Sweets File, Architectural, is now available free of charge to architects, engineers, builders and dealers. It contains plywood grade-use data, finishing information, suggested details and plywood construction techniques. Order from Douglas Fir Plywood Association, Tacoma 2, Washington.



Plywood Built-Ins Often Mean The Difference Between and

No DOUBT about it, plywood built-ins have buy-appeal. Space-thrifty plywood storage wall, built-in dining bar or crisp kitchen cabinets can often mean the difference between a house that's snapped up the minute it's offered and one that's a drug on the market—an important fact to consider as selling becomes more and more competitive.

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Incinerator Division, Bowser, Inc., Cairo, Ill.

(123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (365) Kitchen Appliances: Brochures folders complete line Sunbeam Mix masters, Wafflemasters, Ironmasters Toaster, Shavemasters; recent change in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—

Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

CABINETS

(124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

DECORATIVE ACCESSORIES

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; continued on page 10

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data belongs in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery: Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English im-

ported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics, 106 S. Robertson Blvd., Los Angeles 48, Calif.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rug and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugrofters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (309) Rugs: Catalog, brochure—probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain color.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

• (487) Rugs: Full color brochure "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pull-forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in

country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

• (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish

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available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(136a) Wormley Pieces: Catalog new Dunbar Americana pieces designed by Edward J. Wormley; good contemporary for living, dining rooms; predominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered cabinet interiors, electric stoves in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

HARDWARE

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{1}{2}$ "x9- $\frac{1}{2}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

HEATING & AIR CONDITIONING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses

line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17 $\frac{1}{2}$ " above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins &

Myers, Inc., 387 South Front Street, Memphis, Tennessee.

(127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grills; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(152a) Fibreglas (T.M. Reg. U.S. Pat. Off.) Acoustical Materials: Write for Design Data AC6.A1, "Fibreglas Textured & Perforated Acoustical Tile." Describes properties and advantages—furnishes application data and specifications for this light weight, non-combustible, low-cost mineral-type tile. Exceptionally high acoustical values. Cleanable and paintable. Suitable for mechanical suspension or adhesive applications. Also Design Data AC6.A2, "Fibreglas Ceiling Board for Suspended Ceilings." Describes this new prod-

uct suspended by Drive-Lok Grid System for construction of an attractive ceiling of high acoustical and insulating values. Installed cost about that of a conventional non-acoustical ceiling—about 25% less than similar acoustical tile.—Owens-Corning Fibreglas Corp., Dept. 88-B, P.O. Box 89, Santa Clara, Calif.

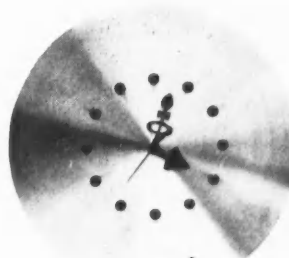
• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames-Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

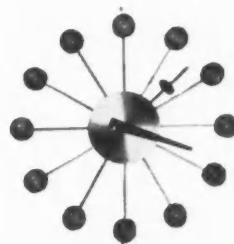
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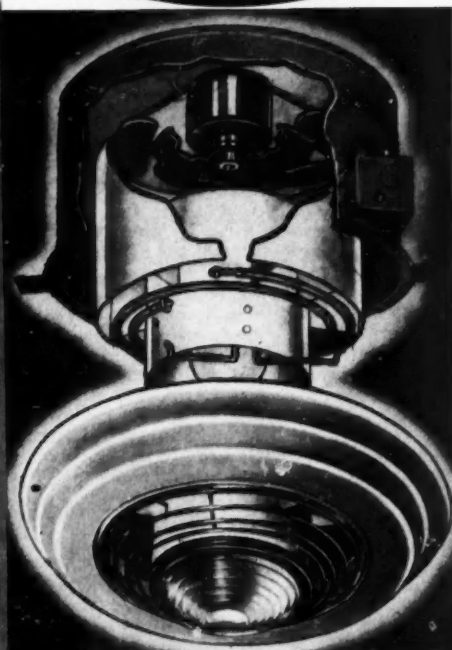


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LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96 1/4", width 13 1/2"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. Write to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carrco Wallboard, which is fire

resistant, water resistant, termite proof, low in cost, highly insulating, non-warpage, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets $\frac{1}{4}$ " in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. (in 11 western states only).

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide

range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 678 Clover Street, Los Angeles 31, Calif. CApol 13185.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

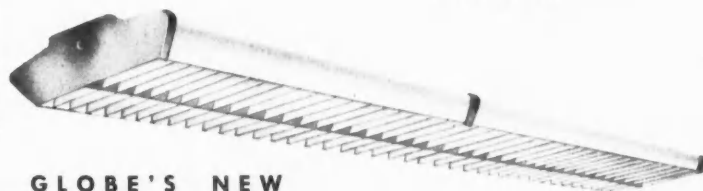
(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available.—Natcor Store Fronts, Taunton, Mass.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products Kawneer Company, 289 North Front Street, Niles, Michigan.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

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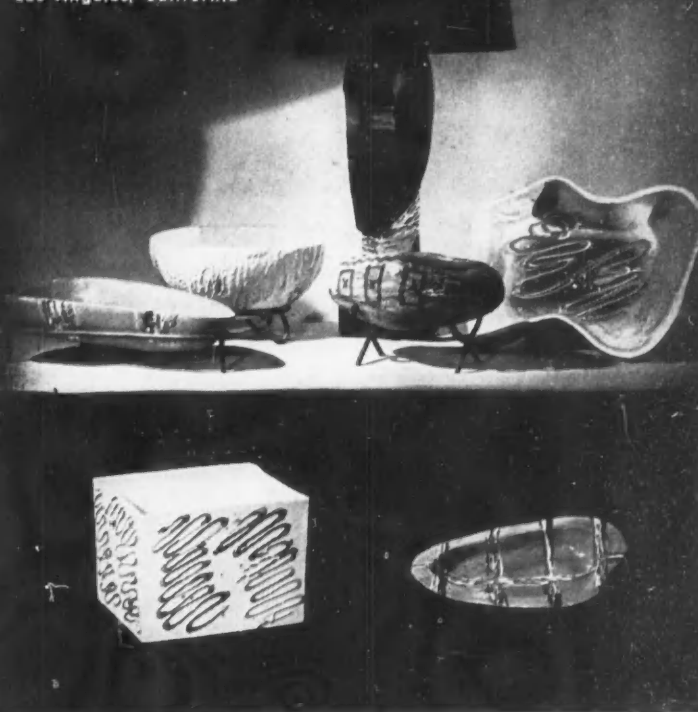
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continued on page 32

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The Universal Declaration of Human Rights in the opening words of its Preamble reflects the actual conditions from which it emerged. It speaks of the fact that "recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world." It then goes on to recall how "disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind," and how "the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people." These passages—the last taken from the Atlantic Charter—provide the first reason for the unique authority of the Declaration: it was born out of a life and death struggle of the peoples of the world against tyranny and oppression. It represented the highest aspirations of the common people.

But a second element contributed to its unique authority. Its application is universal. The rights proclaimed are rights to which everyone is entitled, "without distinction of any kind, such as race, sex, language, religion, political or other opinion, national or social origin, property, birth or other status." This is a list of things that cannot or should not interfere with your rights. It is taken from Article 2 of the Universal Declaration. The Article prescribes full equality. **Everyone** is entitled to all the rights and freedoms set forth in this Declaration without distinction of **any** kind. The list that follows enumerates the grounds or pretexts on the basis of which enjoyment of rights at one time or other, in some place or other, has been denied. It is not an exhaustive list. It merely enumerates the most frequent cases of discrimination.

The Universal Declaration of Human Rights stands firmly against all types of discrimination and proclaims rights and freedoms for all. It may be noted that special reference is made to one very common type of discrimination—discrimination practiced against groups of people who belong to a territory which is not fully autonomous. The Declaration states in Article 2 that "no discrimination shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether this territory be an independent, Trust, Non-Self-Governing Territory, or under any other limitation of sovereignty."

NEW RIGHTS AND OLD

A third feature of the Universal Declaration which adds to its intrinsic authority is the broad range of the rights and freedoms it proclaims.

For the first time in history a comprehensive system of human rights is given international recognition. The Declaration not only incorporates the great victories of the past—victories in the field of free thought and opinion, victories which won for the common man the right to free assembly and association, to freedom from arbitrary arrest and the right to a fair trial. These great traditional rights had already been proclaimed in the historic declarations of human rights and were, of course, included in the Universal Declaration. But the Universal Declaration points beyond these traditional rights to the more recently defined and recognized social, cultural and economic rights—the right to work, the right to social security, to education, to health and an adequate standard of living, to full participation in the cultural life of the community.

Many national constitutions drawn up in this century offer guarantees of employment, unemployment insurance, old-age and sickness benefits, and free education. Moreover, in recent legislation in many countries, increasing stress has been laid on these guarantees. But the economic, cultural and social rights set forth in articles 22-27 of the Declaration have not yet been fully realized. The Declaration defines with clarity and with authority those rights which have, in a sense, been created by the very complexity and change of social and economic conditions of the twentieth century. It attempts to match newly recognized needs with norms of conduct arising out of the awakened social conscience of mankind. The articles in the Declaration setting forth these rights mark an evolution in social and juridical thinking and at the same time define a goal, "a standard of achievement," by which mankind may judge its progress.

There is a fourth reason for the unique authority of the Universal Declaration, and perhaps it is the most significant of all. At the time of the adoption of the Declaration, the President of the General Assembly, Herbert Vere Evatt of Australia, said:

"It is the first occasion on which the organized community of nations has made a declaration of human rights and fundamental freedoms, and it has the authority of the body of opinion of the United Nations as a whole, and millions of men, women and children all over the world, many miles from Paris and New York, will turn for help, guidance and inspiration to this document."

Herein lies the greatest significance of the Universal Declaration of Human Rights: it is a Declaration, not of one person or group of persons, not of one nation or of one people, but of the organized community of nations and of all the peoples throughout the world.

continued on page 34

ACCOUNTING POET KINGS

DOUGLAS MACAGY

And they shall be accounted poet kings
Who simply tell the most heart-easing things.

This was Keats' appealing way of suggesting that the artist subscribes to a kind of Rotary Club of Art which, as in that international association of clubs, carries the motto "Service." It may mean service to culture, to society, to an advertiser, to a patron, or to any band of esthetes one cares to choose. In every case, however closed the circle, he is expected to submit to the appetites of others and to perform a function or duty in relation to them.

Traditionally, the artist has engaged in activities which finely blend the social service of art with the art of social service. His products have illustrated the codices of priests and they have demonstrated the canons of connoisseurs. They have affirmed the faiths of the few or the many and they have repudiated the beliefs of the contrary minded. Into the role of artist men have introduced the roles of celebrant, clown, heretic, martyr, sycophant and vandal. Inevitably, the attitude has in some degree involved a system which a number of people share.

And in our own time, of course, artists have kept the connection alive. On occasion they have been unfriendly to established orders of society. The spirit of *blague*, nursed in the studios of Paris towards the end of the last century, burst out in the grave roistering of Dada, and again in the more hopeful demonstrations of Surrealism. Energies went into rallies, manifestoes and promotion. Under the vows, fears and jeers there was often a hint of wistful respect for a culture misplaced by history. The world made an appropriate stage; and there was an audience. Onlookers talked, argued, wrote letters to the papers. Space was found for criticism. In time galleries and museums devoted walls, suitably dedicated to expressions of public import, to works that might at first have seemed anti-social.

The weight of historical evidence makes it easy to confuse the masterpiece with the conversation-piece. Whatever else may justify its existence, the work is thought to be there to be talked about. We expect—if not communication—an explanation. To some of us, exegesis has become a *sine qua non* of modern art. Let it be Plato, or Freud, or Marx, or common-sense, for we may agree and disagree about such matters. It is important for us to be able to communicate opinions and settle questions—even about situations that have not communicated.

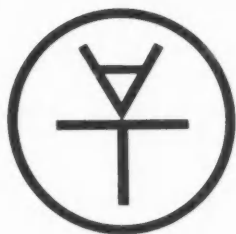
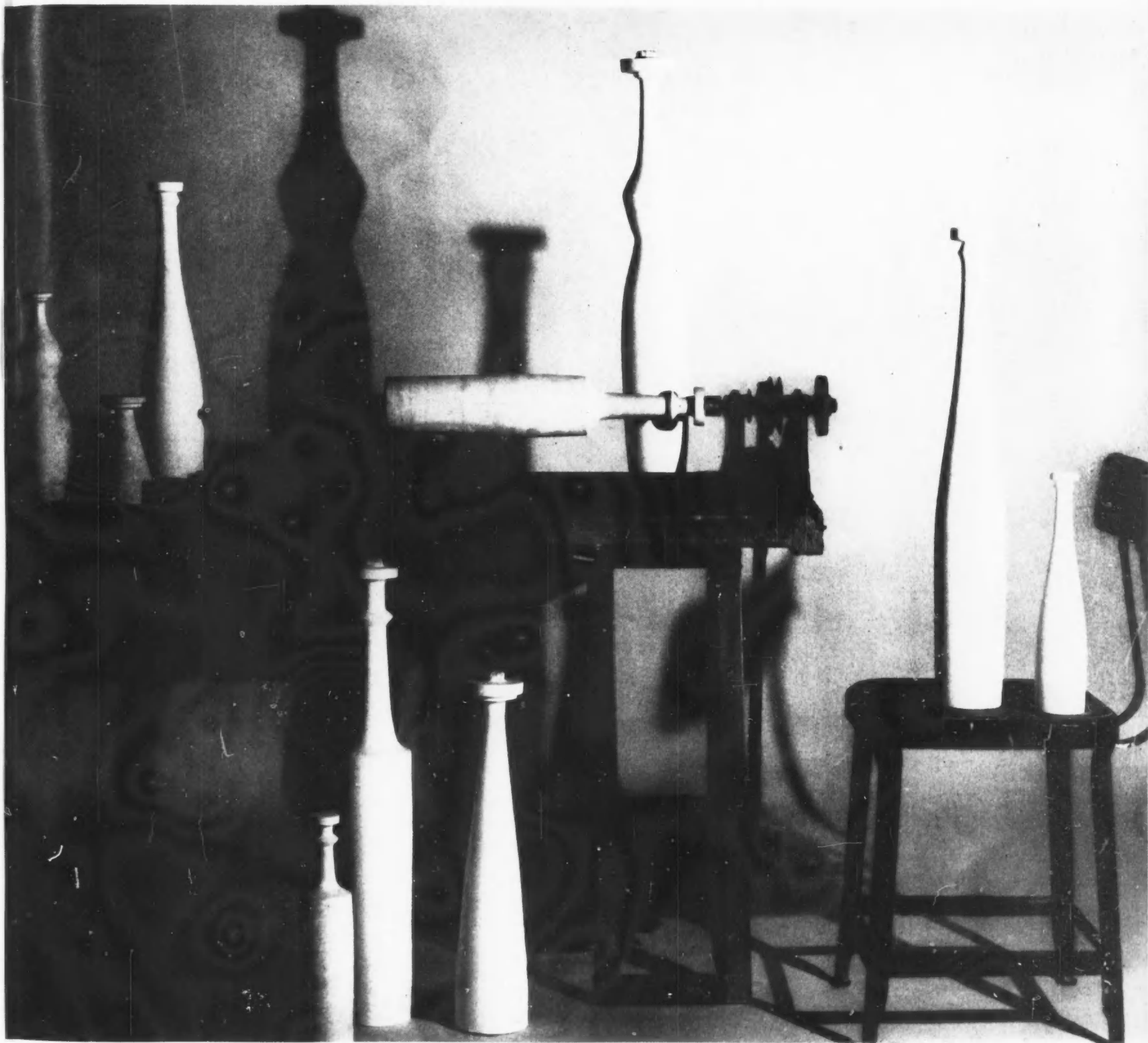
An enormous cultural structure supports this compulsion. Museums, universities, critics, publishers and even some business interests are geared to various forms of esthetic explana-

tion. Museums, on the whole, fulfill their function valiantly. They expose themselves, as well as the works they show, to the rancor of a sometimes irritated public. Their allegiance, after all, is to a wider concept of culture than immediate circumstances may allow, and their stand is condoned by historical precedent. Nevertheless, even this liberal institution protects public feelings from the more touchy allusions to politics, religion and sex. On the more directly explanatory side, museum labels and lectures have been a source of general embarrassment at times. It is an embarrassment that universities, until fairly recently, have resisted by the simple device of silence on matters of modern art. Likewise faithful to a broad notion of culture, they recognized that their fidelity was to the surviving body of literary information and opinion about works of art. Since opinion is frequently thought to attain the distinction of judgment if it remains unchanged for several generations, it had seemed a matter of questionable dignity to express an opinion of something produced by a member of one's own generation. But, as we know, this reticence has become academic, because universities are yielding to the example set by museums and are entering the arena of talk about modern art.

Criticism, of course, cannot be considered apart from the relations between a critic and his readers, although it may often be studied without reference to the work of art under discussion. In its early stages, art criticism was addressed to the artist. The critic either communicated his judgment as an expert, or he passed it along as a spokesman for the public. This is more or less the direction of discourse today, though it is true that some artists read what is said about their work—a known fact that might affect the critic. Being a communal affair, criticism depends on recourse to systems of interpretation that readers understand.

Today it is an interesting, if sometimes painful, fact that there are some paintings which are not susceptible to constituted critical interpretation. They elude the familiar grips and holds. From this one might suppose that the men who make them would be free of the obligations of ordainment. If they are, it is not because others would have it so. People talk, argue, write letters to the papers. Critics are called on, and some bravely or blindly respond. Like bewildered tailors, they try to fit new forms with old robes; but the robes stand stiffly empty.

It seems impossible to reconcile the notion that all art is (continued on page 32)



UTILITY, FORM, DECORATION

KEMJI FUJITA

BARBARA LYNN

ROBERT LYNN

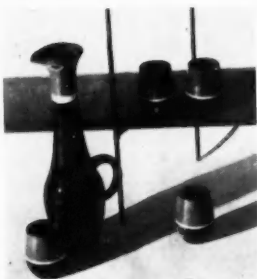
VIRGINIA LEE TACKETT

LA GARDO TACKETT

Of this group of pots and our present efforts, there is the initial reaction against the Chinese inclination to turn inward and enclose the inner space of pots. A desire, in other words, to form not through mass and volume, but through the vitality of a linear profile. For a change we want to see what happens when we relate or oppose the galbe to pressure from the outside. Therefore, many of our present pots are

frankly influenced by Greek lathe discipline. Others are the result of efforts to make clay go against its natural inclination—to stand erect.

Some simply oppose the vertical as extremes for comparison. They all must bear the test of validity. With each kiln, the opportunity to reconcile the threefold demands of utility, form, and decoration, is presented. We look to the pots themselves to see how they work. If they



UTILITY, FORM, DECORATION

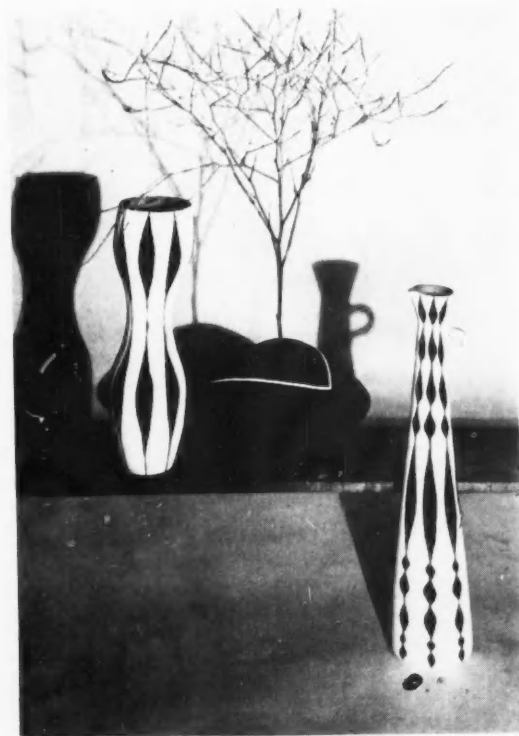
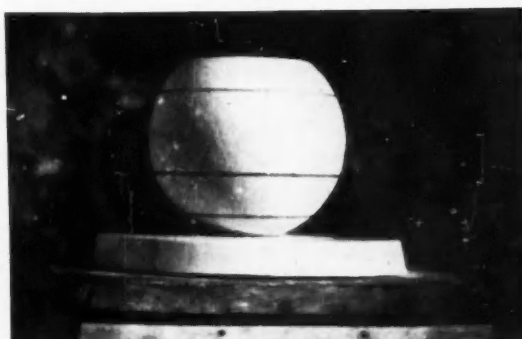


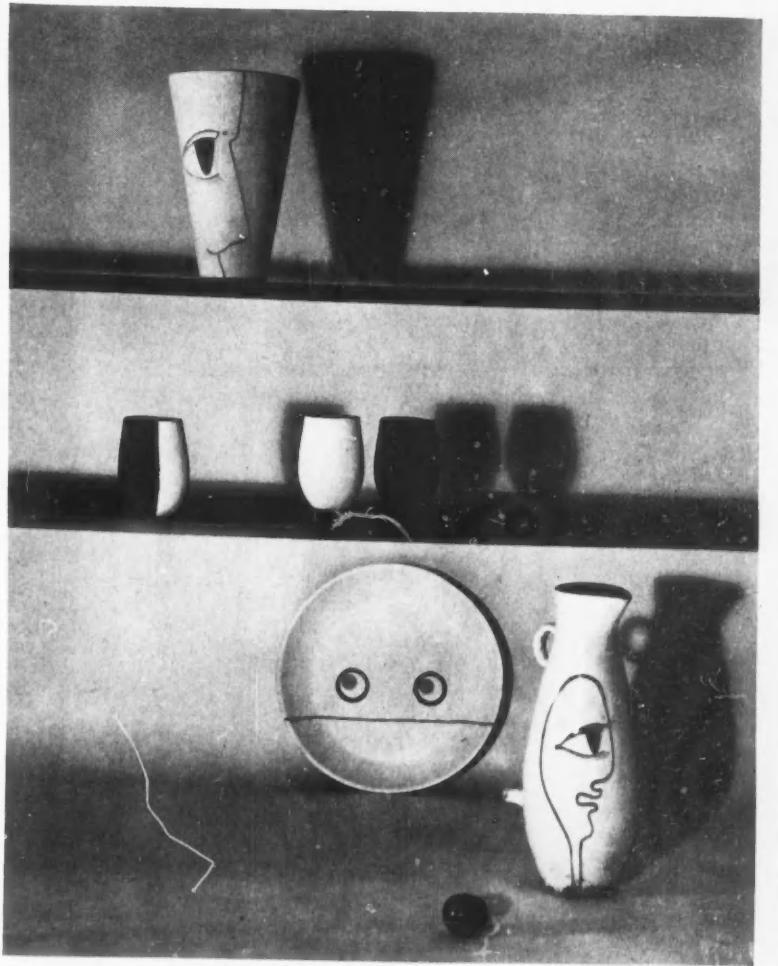
satisfy the human want for sculptural form perhaps we are justified in stopping there. If they produce scale in various surroundings, act as foil against niggling detail, amuse, or even shock us into the realization that all need not be subtle, then validity and utility have gained a point. How far, then, must we go in determining utility?

Is it rash to assume that most of a pot's function is with the user and that the rest should be taken for granted?

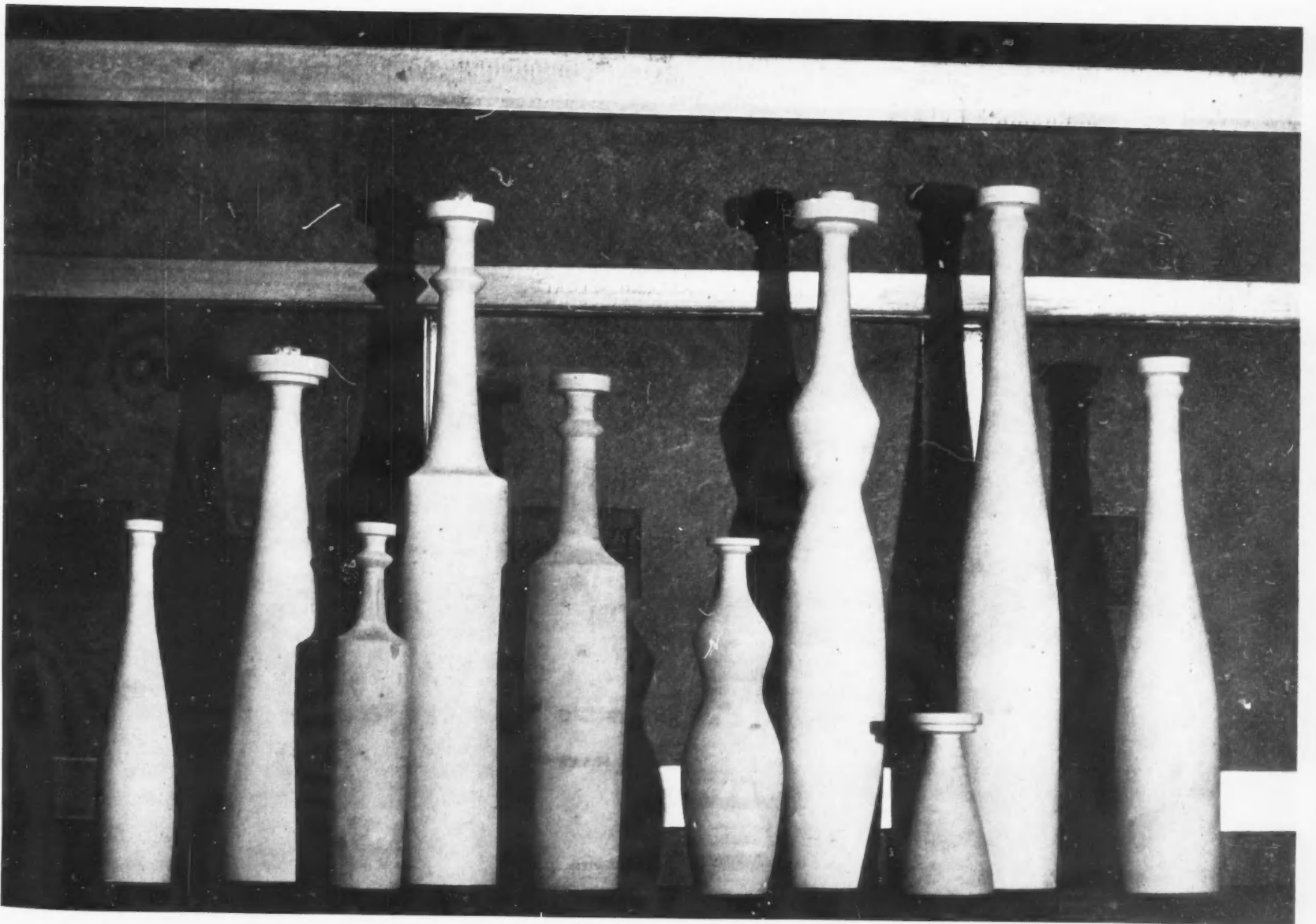
How can we utilize ornament? Must it also be related to enclosed space? We seek to make it form an affinity with environment. We bring decoration from the outside and allow it to infringe upon the vessel or penetrate its surface. These are cues from contemporary sculpture and architecture. And, as with painting, the symbols we use become more and more meaningful as we learn to relate them to environment and to people instead of the constraining clay wall.

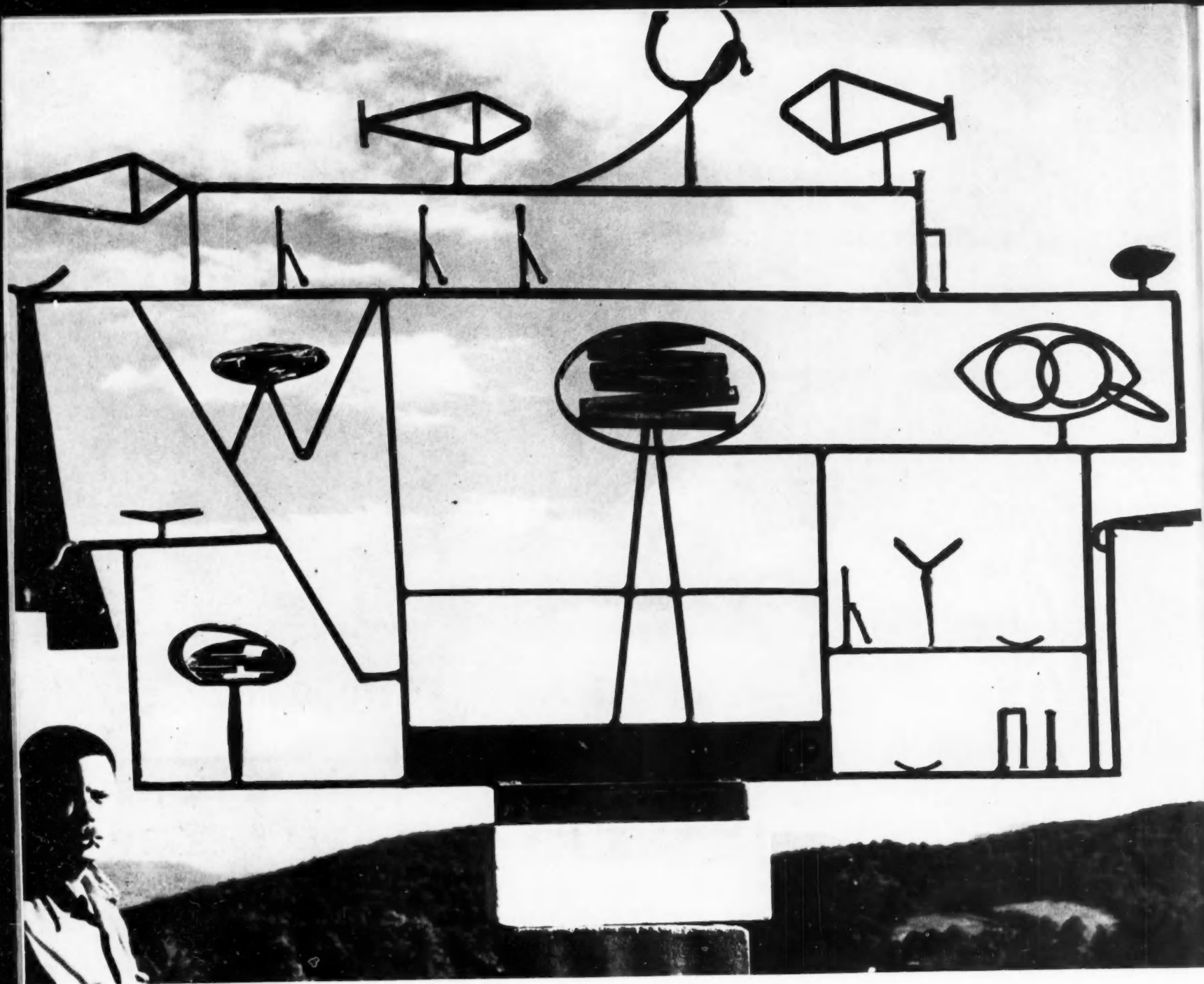
Here, then, are our present efforts. At least they carry the conviction that there are various ways of conceiving pots and that pottery, a minor art, can also be in transition.





PHOTOGRAPHS BY LA GARDY TACKETT





THE LANGUAGE IS IMAGE

BY DAVID SMITH



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The words I use in talking about art do not bear close relationship to making art nor are they necessary directives or useful explanations. They may represent views that govern some choice in sublimation—censored exchange or as opposites. When I work the train of thought has no words, it is simply all in the visual world, the language is image. If I write it is not at the expense of my work, it is done during travel and non-work pursuit.

Probably I resent the word "world" (Joyce, etc., excepted) because it has become the tool of pragmatists, has shown limited change, has rejected creative extension. It seems that the pragmatists have turned words against their creators when dealing with perception. Most of the words on art have been an actual hindrance to the understanding of art; perception. This anti-art verbiage starts in elementary grades and is constant throughout the majority of educational institutions, both state and sectarian.

Judging from Cuniform, Chinese and other ancient texts, the object symbols formed identities upon which letters and words were later developed. Their business and exploitation use has become dominant over their poetic-communicative use, which explains one facet of their inadequateness.

Thirty or forty thousand years ago primitive man did not have the word picture, nor this demand for limited vision. His relationship to the object was with all its parts and function, by selection, or the eidetic image.

Since recorded origins true perception in art has had various official safeguards and mono-interpretations, such limits in making art or receiving art being more or less law and answering to one interpretation, usually literary or confined to an official symbol language for religio-commercial use.

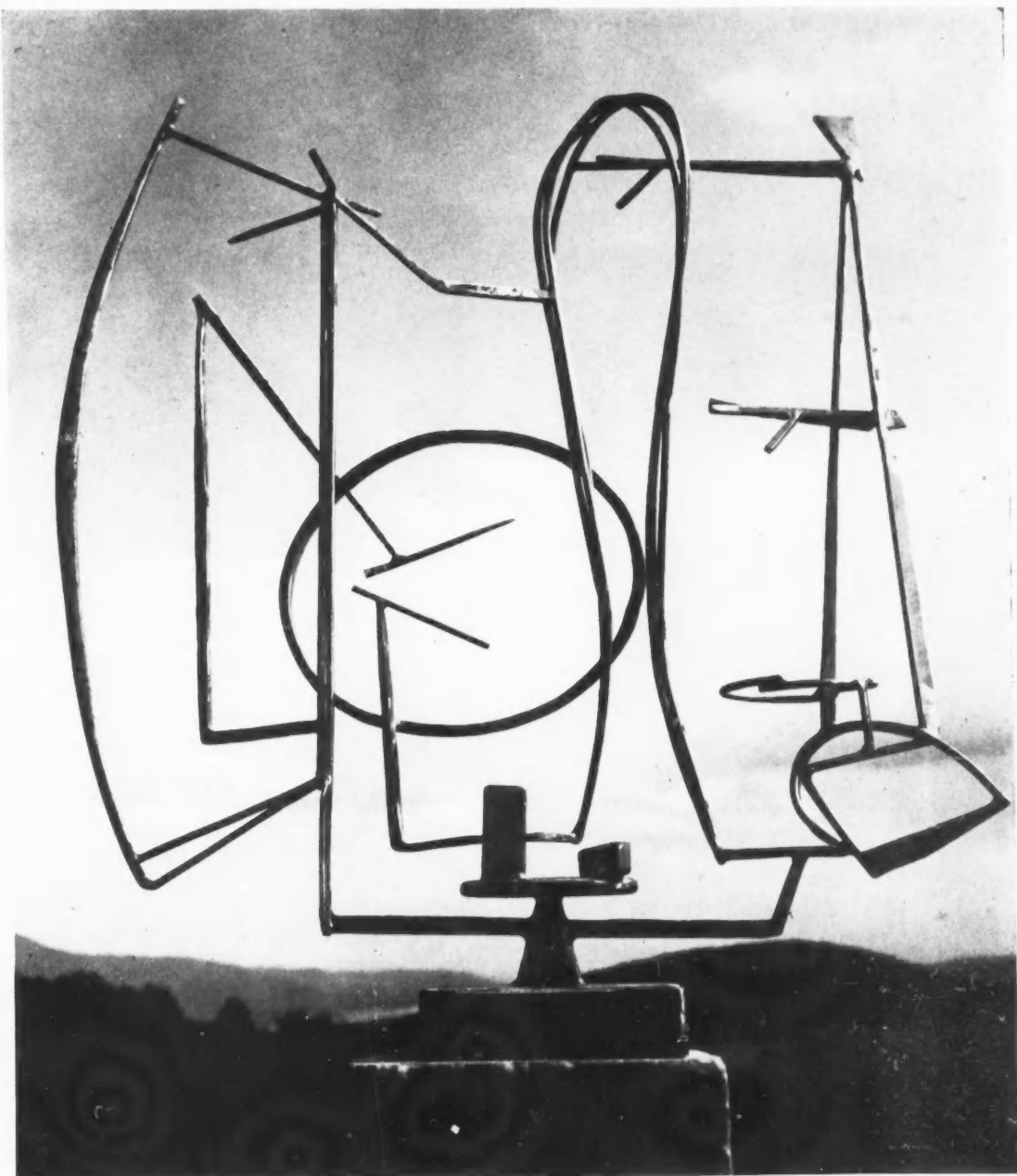
The cave man from Altamira to Rhodesia had produced true reality by the eidetic image. This image even today defines word explanation as does any art, since it is simply to be received by a totally different physical sense.

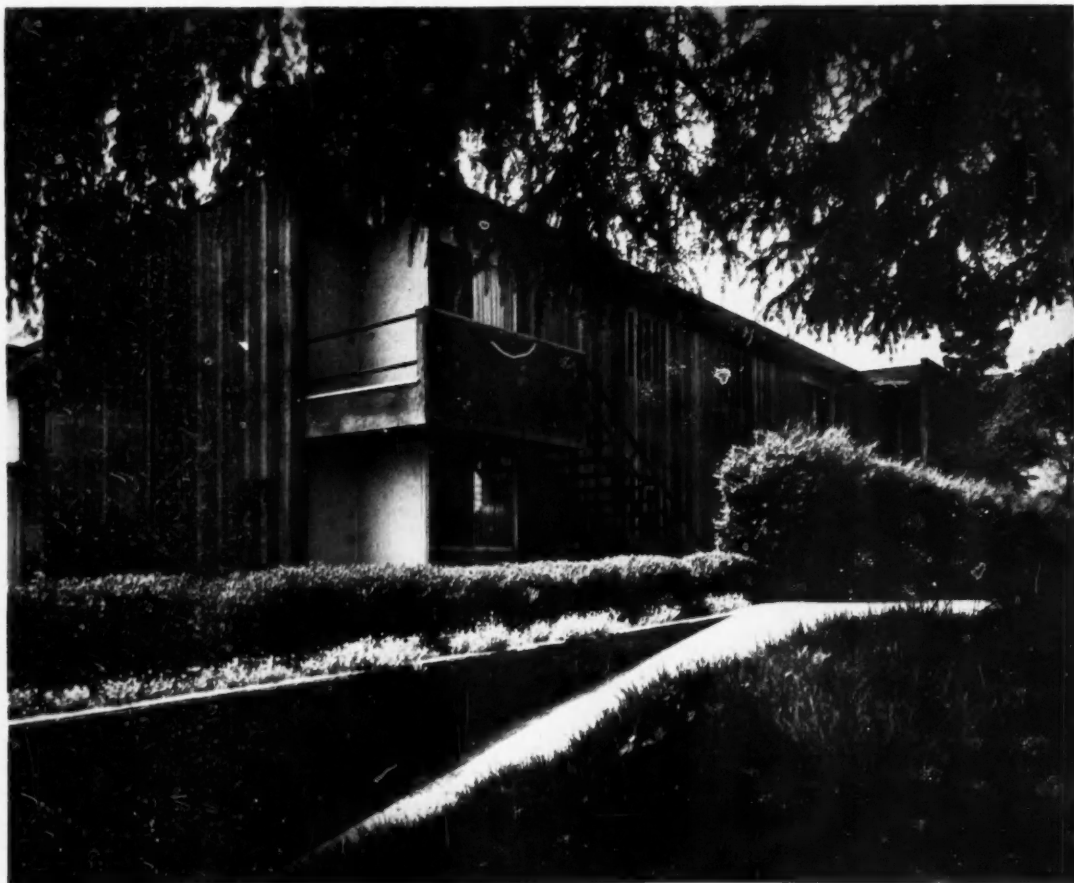
The true reality of an apple is not any one naturalistic image. The eye of man is not a camera eye, it is a cerebral eye. It is not a two-dimensional photograph, nor any one view. The reality is actually all apples in all actions. Apples are red, yellow, green, round, halved, quartered, sweet, sour, rotten, sensuously felt, hanging, crushed, to juice and all the association two years would take to tabulate, yet when stimulated the mind can select and experience the desired action in a flash; apple is meaningless, without memory.

Perception through vision is a highly accelerated response, so fast, so complex, so free that these qualities are unattainable by the very recent limited science of word communication.

In perceiving, all men are potentially equal. The mind records everything the senses experience. No man has sensed anything another has not, or lacks the components and power to assemble. The word version of art represents both censoring and prejudice. Yet, it is the version, educational institutions advocate

continued on page 33





SIX-UNIT APARTMENT

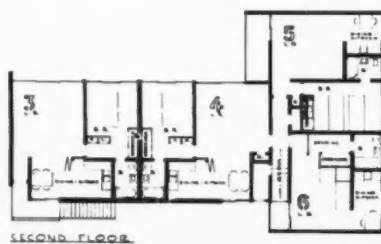
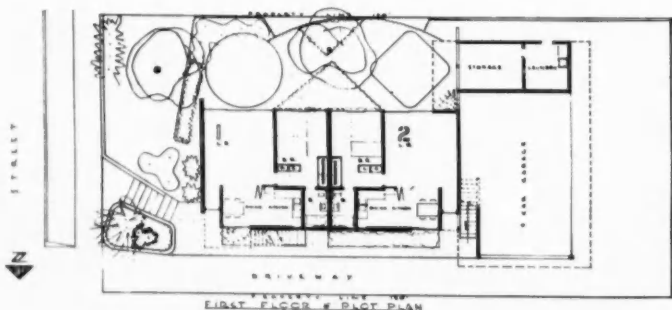
CARL LOUIS MASTON, ARCHITECT

HONORABLE MENTION A. I. A. HONOR AWARDS

This is a six-unit project planned to provide living quarters and a retirement income for the owner within a limited budget. Structurally, the building is a conventional 2 by 4 stud frame on concrete slab; the over all area is 3925 square feet; the wall materials are plaster and redwood boarding; the second floor is carpeted over celotex with clip suspended ceiling for sound isolation; windows

and garden doors are standard aluminum assemblies.

The architect has solved this problem simply and directly and has succeeded in providing the living amenities of a private home for each tenant in the downtown area. He has by using the simplest and most direct of means developed a forthright and completely charming multi-housing unit.





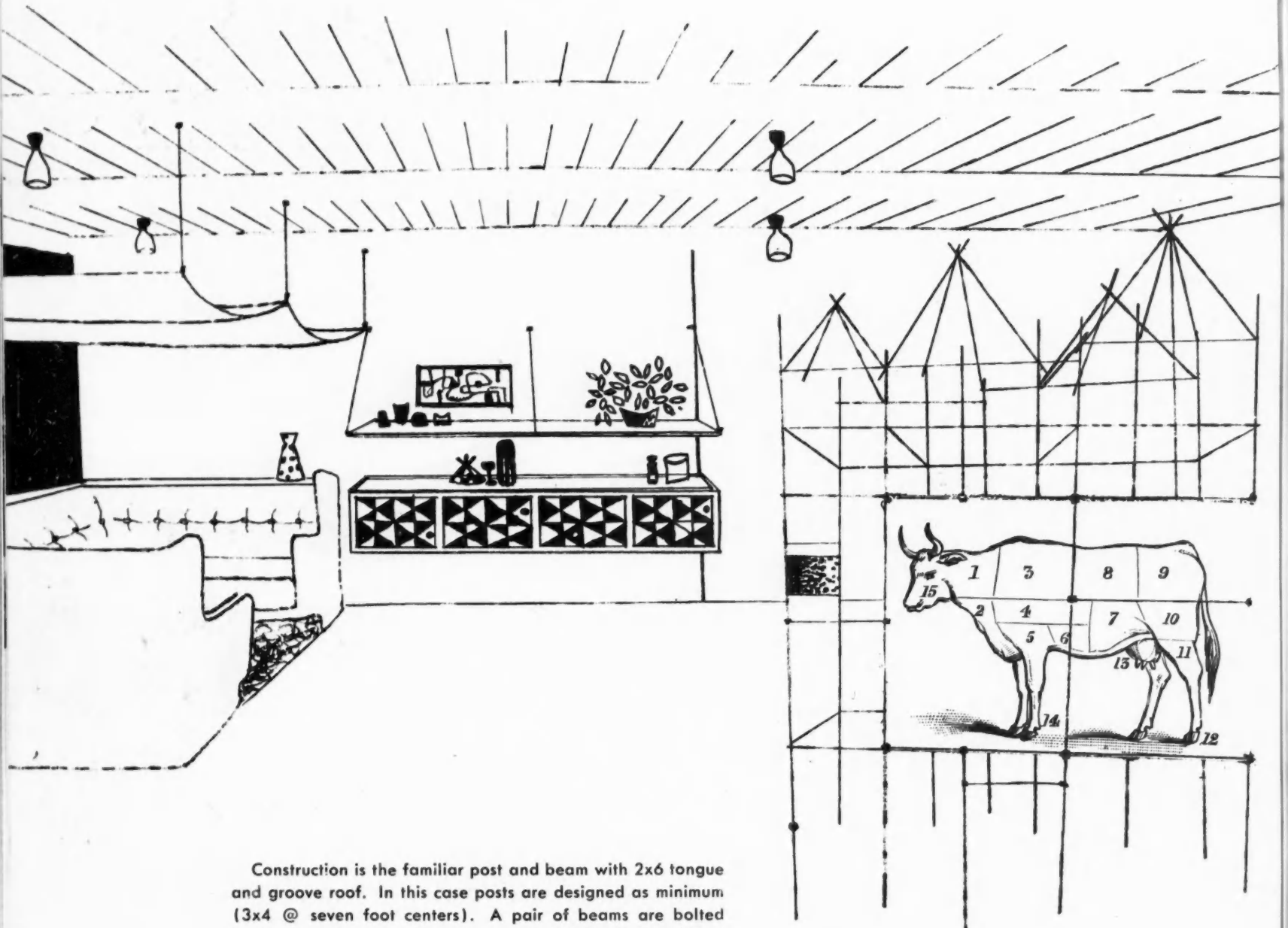
HOUSE TO KEEP THE RAIN OUT

KIPP STEWART, DESIGNER

This is a house designed to meet two specific requirements: 1) Now under construction, it encloses an area of 1750 square feet, of which 1050 is actual house, and will be finished for less than \$9000. 2) It is so unobtrusive in design that it becomes a complementary backdrop for the owners' living pattern; small parties, games, festive decorations with "architecture" just keeping the rain out.

MACKINTOSH AND MACKINTOSH, CONSULTING ENGINEERS

P. E. PHILBRICK COMPANY, BUILDERS



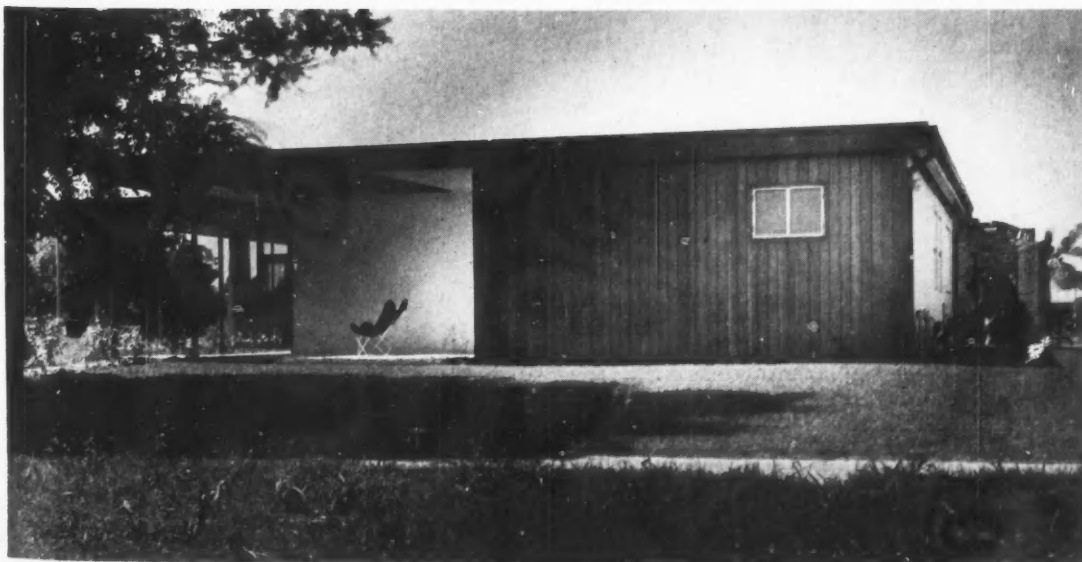
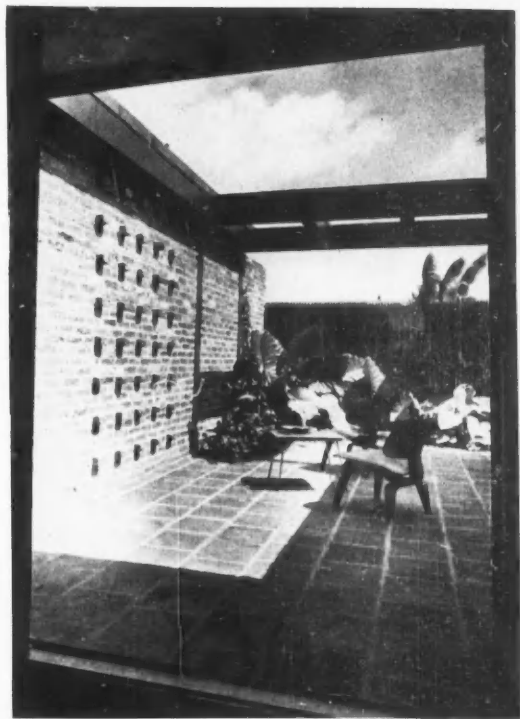
Construction is the familiar post and beam with 2x6 tongue and groove roof. In this case posts are designed as minimum (3x4 @ seven foot centers). A pair of beams are bolted to the top of each post and span the full 24-foot width of the house. At north and south ends there is a small parapet and the beams are all chambered to provide drainage. Extruded aluminum sash fits between the posts with fixed plate glass from slab floor to door height and awning type windows above, thus keeping screens, muntins, and operators out of sight line. Those exterior panels that are not glazed are stucco and will be painted white. Interior partitions are mostly cabinets; an accordion type partition combines or separates the bedroom and studio. A centrally located forced air heater sends high ducts into living, bedroom, and kitchen areas.

It is encouraging to note that the California Veterans Administration, following FHA minimum housing requirements, gave a 100% construction loan and gave no requirements or restrictions pertaining to style.

HOUSE IN NEW ORLEANS

This New Orleans house has been divided into three well-defined zones for living, sleeping, and service. Their success is more remarkable for having been achieved on a 75-foot lot without any sense of crowding. The house contains five bedrooms and three bathrooms arranged in an L-shaped plan, and the whole is tied together by passages, walls, and changes in ceiling heights that give the house a feeling of spacious variety. The main hallway begins as an entrance walk and emerges at the rear of the house as a shaded arcade along the bedroom zone. A wider cross-hall separates the service and sleeping areas and serves also as a dining room directly opposite the kitchen. It continues to the lot line as an intimate patio and adds considerably to the visual effect of space in the living room. It becomes alternately an added area for adult entertaining or in the day time a play space for children.

CURTIS AND DAVIS, ARCHITECTS





AN ARCHITECT'S OFFICE

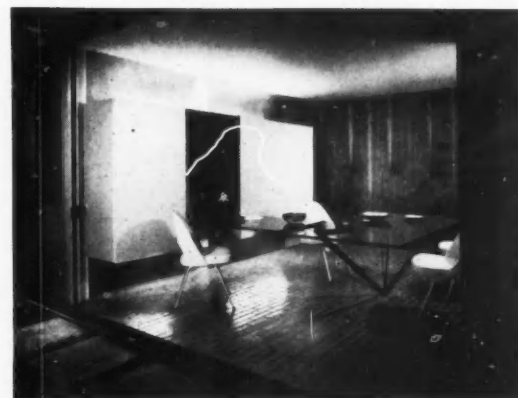
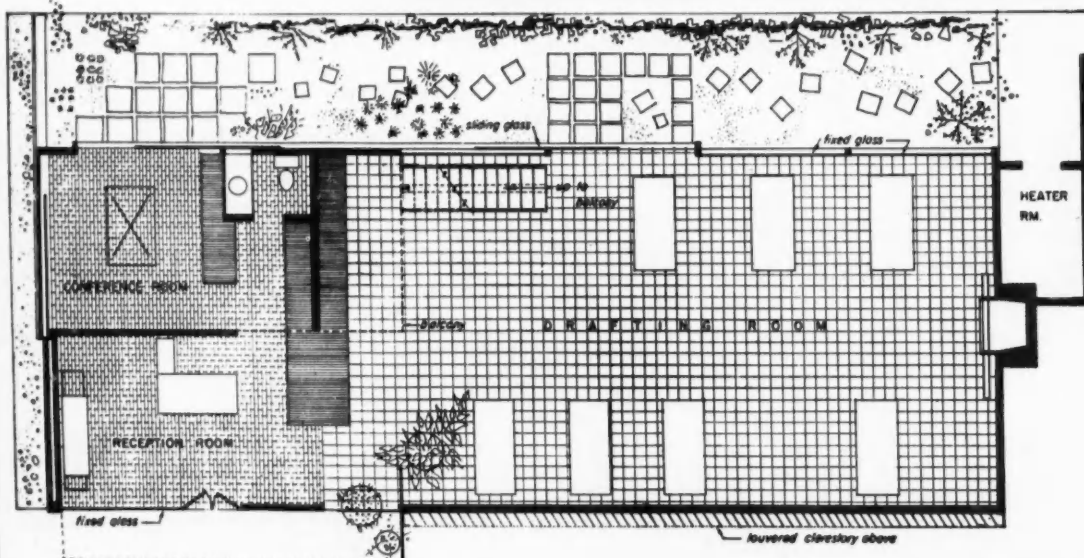
WILLIAM S. BECKETT, ARCHITECT

HONORABLE MENTION A. I. A. HONOR AWARDS



This architect's office reclaimed from what had been an old Boys' Club has been lightly developed through the use of a few screens and levels into a thoroughly workable and beautiful professional office. The drafting room is a big, simple volume relieved by a sliding glass wall leading into a garden patio. Details of the room are plain and uncluttered in a deliberate attempt to encourage neatness and efficiency. While there is no private office arrangement, space has been divided in such a way that a conference room is provided for such purposes.

The building has radiant heating and a forced air ventilator system.

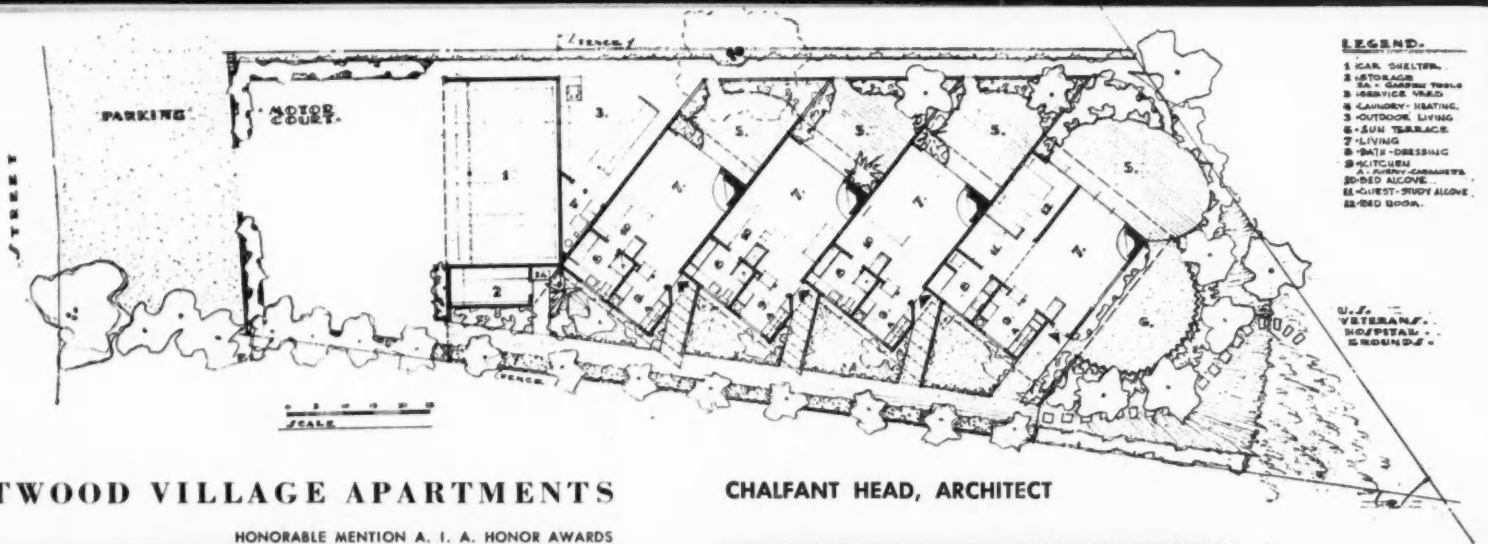


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BRENTWOOD VILLAGE APARTMENTS

HONORABLE MENTION A. I. A. HONOR AWARDS

CHALFANT HEAD, ARCHITECT

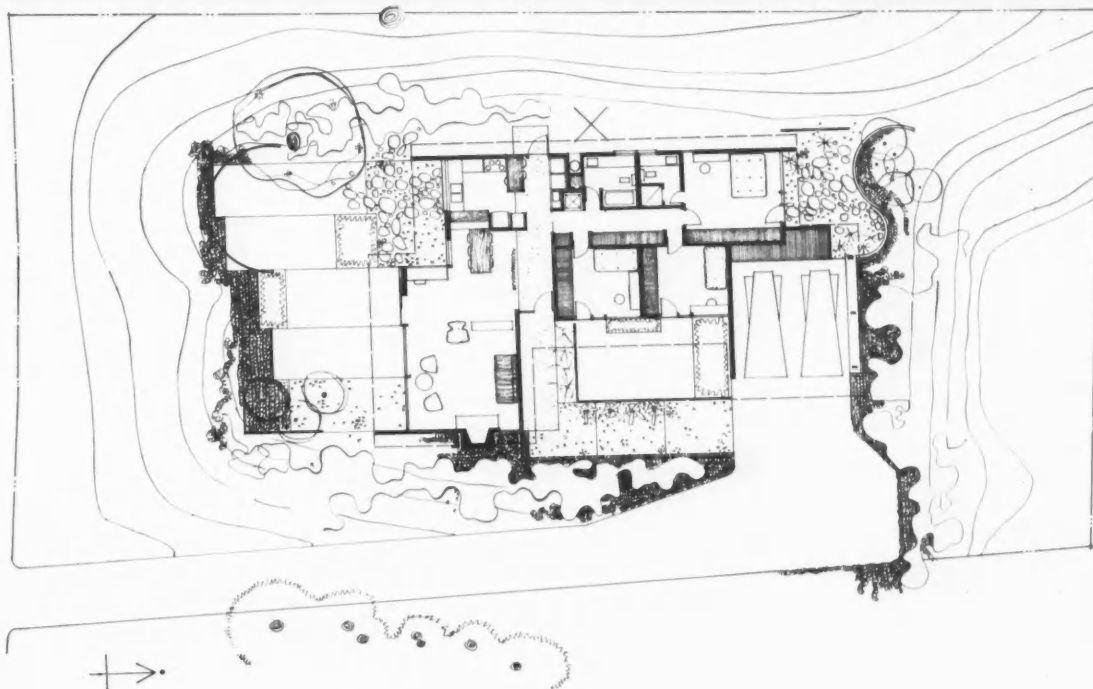


The problem was to create low maintenance apartments with better than average living for professional people with emphasis upon privacy. Each unit has a fireplace and a private, completely enclosed patio-garden. In order to gain light and an outlook to the wooded canyon of adjoining government-owned property to the northeast, a staggered plan was developed, and by the use of clerestory windows each apartment is afforded these amenities. Entrance, kitchens, and bathrooms are placed on the south toward an undeveloped piece of land.

On the west, a busy street, is a carport, the interior of which is painted gray-green to avoid glare.

The single apartments average 550 square feet, with one double apartment of 730 square feet.





THE SITE AND THE BUILDER'S HOUSE

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The house is located on top of a low ridge with a view to the south. Courts, made private with fencing and planting screens, connect with the rooms for a variety of outdoor activities. The modular post and beam construction receives a 2"x6" plank roof with rigid insulation. All exposed posts, beams, trim and redwood siding walls are stained. Additional ventilation is provided by high transoms between the beams.



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PRODUCT LITERATURE continued from page 13

(150a) *Cofar Reinforcement that Forms*: Illustrated catalog, complete details Cofar concrete construction; employs Cofar steel for positive reinforcement and form in concrete floor and roof slabs, completely eliminating conventional positive re-bars, temperature bars and wood forms; tough temper, deep corrugated steel cut to fit building panels up to 14-foot spans, with transverse wires welded across corrugations in manufacture; hot dip heavy galvanizing insures building life permanence. Equally suited to concrete or steel frame construction, Cofar is extensively used in recent tall building construction with important material, time, and cost savings. Cofar, thanks to remarkable economy, is increasingly used for residential first floors; provides attractive non-combustible basement ceiling in residential construction. Approved by West Coast Bldg. Officials Conference.—Granco Steel Products Company, Granite City, Ill.

(970) *Douglas Fir Plywood: Basic 1950 catalog* giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(712) *Sliding Glass Doors*: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly

on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.—Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(149a) *Steel Roof Deck*: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1½" deep (same thickness as 2"x4") spaced on 5¾" centers; wide cover width of 28¾"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

VISUAL MERCHANDISING

(939) *Visual Merchandising Presentations*: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

ACCOUNTING POET KINGS

continued from page 16

a community activity with the apparent fact that some art does not recognize our verbose folkways. Perhaps the notion springs from the belief that what works well in politics works well in art. But few would maintain that, in the field of art, a majority vote inevitably favors the only suitable course of judgment. Because most evidence indicates that most art seems to have performed a collective service in some aspect, we are not bound to conclude that all art must do so. To conclude otherwise would go hard with our prized garrulity, but it might save some self-respect. It is conceivable that the terms "art" and "artist" have extended their reference, just as the word "tinker" no longer refers to an individual whose chief virtue lies in his service to the community. Serviceability may not be an intrinsic characteristic of art. What we have assumed to be a part of the form may be something we have added for convenience. And this being so, we should look a little silly waving the stick of convenience in the name of art.

In the past, it has been a hard and perhaps impossible thing for artists to produce works that were not conditioned by the interests of other people. Such a thought may not have occurred to many of them, and if it had it may not have concerned them. Michelangelo, it is true, was haughty about the desires of some powerful contemporaries, but he regarded himself prophetically with an eye to the awards of history. Others found their creative capacities dependent on ready money from outside pockets. When the depression killed the market for \$40,000 automobiles, Ettore

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Bugatti, a great figure and important artist, witnessed the wane of his expensive automotive genius. Having learned the hard way, some artists today look on their own work as an activity that is quite independent of financial support. They welcome money to buy time, but not at the price of the slightest capitulation to outside demands. Barring the windfall, they make ends meet in other ways. It relieves them of obligations to ideas of culture and history, and to the hundred and one other contributions to the loquacity of their contemporaries. It frees them of the yokes and wreaths that eager art lovers are so eager to hang about their necks.

Where, then, does that leave the art lover who encounters paintings by these artists? Tongue-tied, must he also look the other way? As he passes through museum halls he may take a hint from the tales of Horace Walpole, whose princes of Serendip were always making discoveries, by accident and wit, of the things of which they were not in quest.

LANGUAGE IS IMAGE continued from page 21

and is the general public's basic response. Yet, perception open to any man, in any status, ignores the language barrier.

My realities giving impetus to a work which is a train of hooked visions arises from very ordinary locale. The arrangement of things under an old board, stress patterns, fissures, the structure pattern of growth, stains, tracks of men, animals, machines, the accidental or unknown order forces, accidental evidences such as spilled paint, patched sidewalks, broken parts, structural faults, the force lines in rock or marble laid by glacial sedimentation. Realistic all, made by ancient pattern or unknown force to be recorded, repeated, varied, transformed in analogy or as keys to contemporary celebrations. Some works are the celebration of wonders. After several of these a spectre. In my life joy, peace, is always menaced. Survival; not only from commercial destruction but the threat of daily existence, the battle of money for material—and welfare during. I date my esthetic heritage from impressionism.

Since impressionism the realities from which art has come have all been the properties of ordinary men, the still life has been from the working man's household, the characters, environment, landscape, have been of common nature; the bourgeois or upper class reality, and grandeur pretension have not been the realities which the artist's eyes have transformed. The controls of my art are not outside the daily vision of common man. The vision and organization are very personal and I hope, my own.

The hostile demand for reality usually is the stopped image, which to me has no place in art, being a totally different value from perception and one related more to photography than art. Hostility to art often exists as a fear—of a misunderstood intellectualism.

Primitive man attained the eidetic image. This must have been attained by great desire and affection. At least it was not hostility based on historic standards or censored by self consciousness.

Limits and lack may exist in the artist's sense-presentation. Some artists produce for greater sense-perception. Perception is a quality which all men exercise, there being a difference in degree. The creation of known forms or symbols, related or associated into a new image not existing before, does not exclude it from understanding since it comes from common subconsciousness registry, nothing is secret or mystical.

(continued on page 34)



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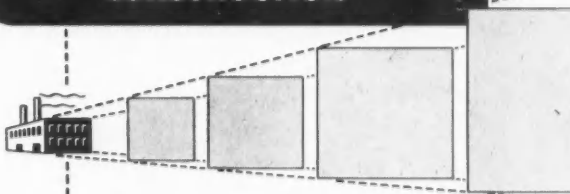
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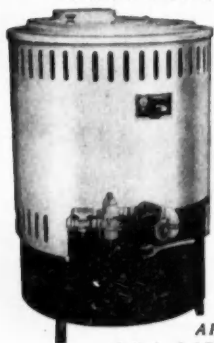
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For instance the sculpture called HUDSON RIVER LANDSCAPE came in part from drawings made on a train between Albany and Poughkeepsie. A synthesis of drawings from ten trips over a seventy-five mile stretch; yet later when I shook a quart bottle of India ink it flew over my hand, it looked like my landscape, I placed my hand on paper—from the image left I traveled with the landscape to other landscapes and their objects—with additions, deductions, directives which flashed past too fast to tabulate but elements of which are in the sculpture. Is "Hudson River Landscape," the Hudson River or is it the travel, the vision, or does it matter? The sculpture exists on its own, it is an entity. The name is an affectionate designation of the point prior to the travel. My object was not these words or the Hudson River but the existence of the sculpture. Your response may not travel down the Hudson River but it may travel on any river or on a higher level, travel through form response by choice known better by your own recall. I have intensified only part of the related clues, the sculpture possesses nothing unknown to you. I want you to travel, by perception, the path I travelled in creating it.

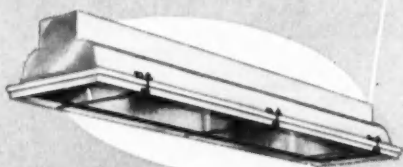
You can reject it, like it, pretend to like it, or almost like it, but its understanding will never come with words, which had no part in its making, nor can they truly explain the wonders of the human sensorium.

NOTES IN PASSING continued from page 15

The General Assembly in the opening paragraph of the Declaration itself set as the goal of this new international action "that every individual and every organ of society, keeping this Declaration constantly in mind shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance."

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